# THE FRICK COLLECTION

## The Frick Returns Home

EXPERIENCE THE COLLECTION ANEW IN
OUR RENOVATED HISTORIC BUILDINGS

THROUGH AUGUST 31

## Vermeer's Love Letters

SUMMER
2025

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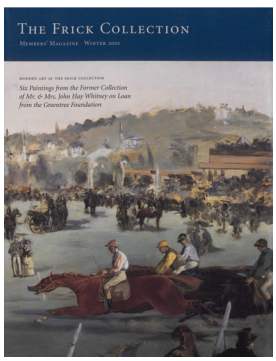
## FROM THE DIRECTOR

What a thrilling time it has been at The Frick Collection! In April, we celebrated the museum and library's grand reopening, following the completion of our historic renovation and enhancement. The project was a labor of love among all involved, and we are so gratified, after five years, to welcome back visitors, patrons, students, and scholars to our revitalized galleries and reading room.

If we have not yet met, I am pleased to introduce myself as the Frick's new Anna-Maria and Stephen Kellen Director. I have loved this institution for a long time and am honored to be at its helm, particularly as it embarks on this exciting next chapter in its history. I hope we will have the chance to meet or see each other again soon. In the meantime, you can learn more about me in a Q&A on page 2.



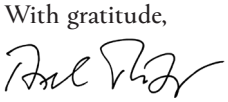

As you enjoy the rich content in the following pages, I must inform you that this will be the final issue of the *Members' Magazine*. The magazine was launched in 2001 to support the Frick's nascent membership program, and it was lovingly produced by editor Rebecca Brooke from its inception until her retirement earlier this year. (The first issue's cover is pictured at right; you can explore the magazine's full archive on our website.) Our membership is now at an all-time high and features many offerings that could not have even been imagined over twenty years ago. In this new era, we look forward to keeping you informed digitally—through our biweekly e-newsletter, dedicated emails and virtual programs, and a new digital publication to be announced.

In this last issue, I invite you to look back on the many reopening festivities we held, as well as to discover the reinstallation of our permanent collection. You can also read more about our three special reopening presentations before they close. We hope these inside looks will either whet your appetite to experience the renewed Frick or enrich future visits to our refurbished galleries and newly opened second floor.

Finally, I would like to take a moment to acknowledge my predecessor, Director Emeritus Ian Wardropper, who led the Frick from 2011 to early 2025 with tremendous vision and tenacity. Please enjoy a tribute to Ian and his tenure as director on page 18.

Thank you again for your support at this pivotal moment. We are so glad to call you a friend and member of our vibrant community.

With gratitude,



Axel Rüger
Anna-Maria and Stephen Kellen Director

SUMMER 2025

# THE FRICK COLLECTION

MEMBERS' MAGAZINE

JOSEPH COSCIA JR.

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**BACK COVER** The Frick's Grand Staircase, which invites visitors for the first time to new galleries on the museum's second floor

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# Meet the Frick's New Director

## AN INTERVIEW WITH AXEL RÜGER

In March, Axel Rüger joined The Frick Collection as the new Anna-Maria and Stephen Kellen Director. A native of Germany, Axel comes to the Frick following successful tenures guiding the acclaimed Royal Academy of Arts in London and, prior to that, the Van Gogh Museum in Amsterdam and its sister institution, The Mesdag Collection in The Hague. His previous experience includes serving as Curator of Dutch Paintings, 1600–1800, at London's National Gallery.

Learn more about Axel, his background, and his first few months as director in this engaging Q&A.

***When did you first realize you were interested in art and museums?***

My interest in art started when I was a teenager. I remember the first exhibition I was taken to was an incredible show on Picasso's sculpture in a town close to my hometown of Dortmund. I also had a poster of a work by Henri de Toulouse-Lautrec in my room growing up, and one of my first solo art pilgrimages was to a big show on the artist in Berlin. Many years later, when I was director of the Van Gogh Museum, we did an exhibition on Toulouse-Lautrec and acquired a number of his works, so that fascination came full circle in a satisfying way.

After high school, I read a profile of a museum director in Atlanta, Georgia, which sparked my interest in museum work. During university, I tried out teaching and working for an auction house, but I deliberately pursued a career in museums because they are the ideal place to explore so many dimensions of the field—engaging with physical art objects, research, conservation, lecturing, and providing the public with joy, inspiration, and at times solace. I've been so lucky to work at amazing institutions that combine all of these aspects and more.

***How do you think your experience overseeing arts organizations in Europe will inform your leadership of an American institution?***

In some ways, all museums want to achieve the same basic things: to preserve and show great art, to make collections accessible and welcoming to many visitors, and to inspire and instill a sense of wonder. We all also deal with universal challenges of funding and of contending with the perception of art as an extraneous luxury in society.

One of the main differences between European and American museums is that institutions in the United States tend to be based on private initiative or an individual founder, as opposed to European museums that are largely derived from patronage by the state, royalty, aristocracy, or the church. And there certainly are also cultural differences, both within workplaces and in how different countries and cultures value art and museums.

I am fortunate to have had the opportunity to work in multiple different countries, the U.S. included, and I greatly value international connections and exchange. I look forward to continuing this as much as possible, as well as to honoring the Frick's founding and history and the unique position it holds in New York.

***Do you remember your first visit to the Frick?***

I actually do. In 1988, I backpacked around the United States, and I came to the Frick during my first visit to New York City. Since then, I have returned on almost every trip to New York. The collection is outstanding, but I also always enjoyed the museum as an oasis from the nervous energy of the city.

The work that I've always come back to is Holbein's *Sir Thomas More*. Even more than the Vermeers and Rembrandts—which are, of course, sensational and close to my heart as a scholar of seventeenth-century Dutch art—Holbein's breathtaking portrait, with its sleeve that, as one writer said, "should be illegal," was forever etched in my mind.

**OPPOSITE PAGE** Axel Rüger, who joined the Frick earlier this year as the new Anna-Maria and Stephen Kellen Director

*How have your first few months as director been?*

I started at an exceptional moment in time, at the tail end of the Frick's major renovation. It was really a gift to practically be handed this rejuvenated building and institution. I also come from an Old Masters background, so for me, it's been a joyful return to my roots.

Thanks to the energy surrounding our reopening, it has been particularly great joining such a hardworking staff that is so galvanized. Of course, I have also had a particularly turbo-charged introduction to all of the Frick's stakeholders, community, and colleagues from around the country and world. I have especially enjoyed interacting with our dedicated members and look forward to meeting more in the months to come!

*How have you enjoyed your move to New York City?*

I have always loved visiting New York, and as a new resident, I've been enjoying the sheer cultural diversity of the city. That is something I'm also very keen to explore as director: potential collaborations with other arts organizations here, from opera to classical music to ballet.

I am a particular fan of theater, which I loved exploring in Berlin, Amsterdam, and London, and for which New York is a mecca. I am also fond of the ocean, so I am looking forward to visiting nearby beaches, as an antidote to life in the city.

*What do you think makes the Frick special, particularly as it embarks on a new era?*

The Frick's art collection is of unbelievable quality, and it stands out as a hybrid between a traditional art museum and a house museum. Its opulent interiors and

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both the fine and decorative arts all sing together as in a choir. There is also something aspirational about imagining what it was like to live in the Frick mansion with these masterpieces. In this way, the Frick truly is an immersive experience.

The Frick's greatness is also underpinned by a commitment to art historical scholarship, not least because we have one of the greatest research facilities in the Frick Art Research Library. The reopening also represents a reinvigoration of our education initiatives and world-class offerings, from concerts and lectures to engaging programs and school visits.

The renovation has made the Frick a twenty-first-century museum, with all the amenities you would expect of a modern institution—but ultimately, its core character has not changed. I love that visitors often feel an incredibly personal investment in our collection, searching for their favorite works and missing them terribly if they go off view. That strong engagement people have with this institution is something to cherish.

*How do you hope visitors to the revitalized Frick feel?*

To me, the most important thing is that everyone who comes through our doors feels welcome. This requires outstanding visitor service, but also removing potential barriers to entry or fear that the museum might be somewhat intimidating or not for a certain person. It is important that we invite new audiences to discover the Frick while we continue to welcome back our longtime visitors.

We offer so many ways to connect with our collections. Of course, immersing yourself in the sheer beauty of our art remains central to the intimate experience for which the Frick has always been beloved. But now more than ever, we are pursuing new and innovative ways to welcome people in—through our community partnerships, gallery talks, art-making programs, interactive virtual conversations, and so much more. There is really a way for everyone to engage with and appreciate the Frick.

# Back Home Again

## THE FRICK RETURNS TO FIFTH AVENUE

For more than a century, the former residence of Henry Clay Frick on Fifth Avenue has provided a stunning backdrop for his unparalleled collection of Old Master paintings, French furniture and decorative arts, and other superb European works of art. As of April, after five years away, the collection has returned to its Gilded Age setting, following the completion of the institution's renovation and enhancement project by Selldorf Architects. It is extremely gratifying to see these incredible objects once again installed in a domestic setting, and we are excited that visitors have begun to discover the refurbished interiors. For the first time, we invite you to experience new galleries on the mansion's second floor, which provide for the display of smaller-scale works and recently acquired decorative arts objects, among other treasures. On the first floor, visitors will find the familiar spaces they love not noticeably changed, but rather meaningfully improved.

Years before the collection's unprecedented presentation at Frick Madison in 2021–24, the curatorial team was already planning for the eventual return to its renovated home. When approaching this monumental undertaking, it is fair to say we followed two different, but complementary, approaches. The first and most important was to return the galleries, whenever possible, to their appearance in 1935, when the museum first opened to the public. This was particularly true of spaces on the first floor. The West Gallery, for example, will at first glance look exactly as it has always looked, but, in fact, much was done to refurbish it. The skylights were replaced to provide brighter, more natural light, and the room's plaster cornice was painstakingly restored and repainted in its original color scheme. Most significantly, the silk velvet that was used to cover the walls in the 1910s was recreated in Lyon by Manufacture Prelle, the French firm that originally created the fabrics for Henry Clay Frick more than a century ago. Instead of the fabric familiar to most visitors (which was actually a later replacement), the gallery can now be admired as Frick intended it, swathed in green silk velvet. When inspected more closely, one can see that the velvet is not a uniform color, but rather composed of thin strips of various shades of green. The installation of an improved, more energy-efficient lighting system—here and throughout the first floor—is the most appreciable change, yet it still maintains the feel of a Gilded Age domestic interior. Against this backdrop, the Turners, Rembrandts, and Veroneses look glorious.

Astute visitors may notice another slight change in the West Gallery. Originally, Frick had placed three Persian rugs on the floor, over the green carpet. (For conservation reasons, these rugs cannot be exhibited and over the years were replaced with modern carpets.) For our reopening, we commissioned from Costikyan in New York an exact facsimile of the central Persian rug Frick once used to decorate the gallery, bringing the space even closer to its original appearance. The fabric wall coverings in the nearby Oval Room and East Gallery were also recreated by Prelle to replicate the rooms' original appearance as intended by John Russell Pope, the architect behind the mansion's transformation into a museum in the 1930s.

The newly created galleries on the mansion's second floor required a different approach, as there was no reason to recreate Frick family bedrooms and bathrooms, long gone and replaced with staff offices in the 1930s. Instead, the curatorial thinking behind these spaces involved a certain amount of interpretation and creativity. Spaces were conceived to evoke the domestic feeling, rather than typical museum galleries, providing continuity with the first-floor galleries. In some cases, furniture and paintings returned upstairs where they originally had been displayed during the Frick family's residency. George Romney's *Emma Hart, Later Lady Hamilton, as "Nature"* is back in the Walnut Room, where it once hung in Frick's bedroom. (As he died in this room, I like to think that this is the

**OPPOSITE PAGE** The newly reinstalled Boucher Room on the museum's second floor

last painting he saw.) *Lady Hamilton* is joined by Ingres's *Louise, Princesse de Broglie, Later the Comtesse d'Haussonville* (inside back cover), a painting purchased in 1927, after Frick's death, which over the years has occupied various locations on the first floor. Our small but important collection of Impressionist pictures also has returned upstairs.

The Breakfast Room, so named for its original use by the Frick family, was restored with new fabric wall coverings and curtains. The collection of Barbizon School paintings that Frick once displayed there—the majority of which have hung in meeting rooms and staff offices since the 1930s—was reinstalled and can now be enjoyed by the public.

Among the most significant accomplishments for the curatorial team was the move of the Boucher Room (right) from the first floor—where it had been since the 1930s—to its original location on the mansion's second floor, where it served as Adelaide Childs Frick's private boudoir from the time the house was built until her death, in 1931. The room was reconfigured in order to re-occupy its original space on the second floor, which had three windows rather than the two downstairs. A vitrine for the display of Sèvres porcelain was also reconstructed, and the wooden wall paneling, formerly painted a mint green, was restored to its original color scheme of cream with green-blue highlights.

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Not surprisingly, some of the choices made for the first floor affected decisions on the second floor and vice versa, including the notable relocation of the early Italian Renaissance gold-ground panels to a dedicated room upstairs. A number of these used to be on view in the Enamels Room, which underwent significant changes after Frick's death and was later used to display the paintings acquired by Henry's daughter Helen Clay Frick, the founder of the Frick Art Research Library and an influential collector during the museum's early years. To return the Enamels Room closer to its appearance during Frick's lifetime, the paintings were moved to the second floor. In honor of Helen, the gold-ground panels are now on view upstairs, in what used to be her bedroom.

As we celebrate the grand reopening of The Frick Collection, I hope you will visit often to experience all the many details that went into the mansion's renovation and enhancement. There is much to discover and enjoy!—*Xavier F. Salomon, Deputy Director and Peter Jay Sharp Chief Curator*

# Vermeer's Love Letters

JUNE 18 THROUGH AUGUST 31, 2025

Johannes Vermeer's *Mistress and Maid* (cover) is one of The Frick Collection's most popular works and was the last painting Henry Clay Frick acquired before his death, in 1919. It is thus an appropriate tribute to his legacy as a collector and the museum's founder that it form the centerpiece of *Vermeer's Love Letters*, the inaugural installation presented in the new Ronald S. Lauder Exhibition Galleries. For the first time in a single gallery, the show unites *Mistress and Maid* with exceptional loans from two European collections: *The Love Letter* (page 8) from the Rijksmuseum and *Woman Writing a Letter with Her Maid* (page 9) from the National Gallery of Ireland.

Vermeer is best known for depicting quiet scenes of everyday life, which he imbued with nuance, variety, and drama. Of the approximately three dozen works by Vermeer known to survive, six depict the reading, writing, or exchange of letters. The theme was popular in Dutch art of the seventeenth century, reaching its height from the late 1650s through the early 1670s, a period that coincides with Vermeer's six treatments of the subject. This exhibition brings together three of these six works, which focus in particular on the complex relationships, tensions, and trust between two social classes—domestic maidservants and their female employers—as encapsulated in their interactions with letters.

Dr. Robert Fucci, a distinguished scholar of seventeenth-century Dutch art from the University of Amsterdam and the exhibition's curator, examines these ideas in the literary and artistic contexts of Vermeer's time. In the show's catalogue, he writes that for Vermeer and his contemporaries:

"The act of writing and receiving letters was a theme worthy of painting because the inner lives of their subjects could be given visual expression; that is, they were drawn to this subject precisely because the complex emotions involved demanded artistry of the highest order. Outcomes could remain unclear, and all the more so since the goal was not to explain but to offer viewers touchstones for reflection, encased in a wealth of brilliant brushstrokes. This does not mean that these works are empty of meaning. … Ultimately, [Vermeer] advocates, in a profound way, for a sympathetic view of what was (especially at the time) an intensely private aspect of women's lives."

As the primary mode of remote communication, letters were a critical and versatile topic over the course of the seventeenth century. Numerous manuals were published on the art and decorum of epistolary exchange, heightened during this period by a dramatic rise in overseas trade and colonialism, which took scores of Dutch men far away from the Netherlands for long stretches of time. Servants played a crucial role in letter exchanges, as employers entrusted them with delivery—especially when messages needed to be shared covertly. While there is no way of knowing what Vermeer intended, it is likely that contemporary viewers understood a letter's content to be amorous. Courtship and love letters were an important part of his social context and a popular subject for Dutch artists, such as Gerard ter Borch, whose work may have inspired Vermeer.

A few factors converged to make love letters a particularly salient theme in Dutch art of this period. In the seventeenth century, the Dutch had a lively printing and publishing culture and boasted one of the highest literacy rates in Europe. Their growing mercantile society came to rely heavily on the written word, and economic prosperity, in turn, fostered a healthy education system. Whereas the practice of reading aloud was sometimes depicted in art of the era, Vermeer and his contemporaries reflected the shift from the public sharing of language to the experience of the written word as silent and private. Another trend that nourished the drama on these artists' canvases was the decline of arranged marriages among the Dutch and the rise of romantic love matches, which involved young couples working out their own

**OPPOSITE PAGE** Johannes Vermeer (1632–1675), *Mistress and Maid* (detail), ca. 1664–67, oil on canvas, The Frick Collection

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desires as a pair, in the face of any objections from their parents. Vermeer himself straddled this societal shift: He pursued a love match in Catharina Bolnes, marrying her only after converting to Catholicism, apparently to appease her mother's reluctance to bless the union.

The paintings on view were executed with the artist's characteristic attention to detail. While they differ in scale, action, and perspective, all feature enigmatic narratives, a hallmark of Vermeer's creative production. The Rijksmuseum's *Love Letter* is the smallest of the three paintings. It depicts two women glimpsed through a dark passageway, revealed by a drawn curtain. A broom and pair of slippers can be seen on the floor in shadow, suggesting that the space has not been prepared to receive guests. The viewer thus witnesses a private moment. On the left side of the passage, also in shadow, hangs a map of Holland and West Friesland, which appears in Vermeer's *Officer and Laughing Girl*, one of three Vermeer canvases purchased by Henry Clay Frick. Simply attired in a brown jacket, blue dress, and white apron, the maid stands to the side of her seated employer, the "mistress" of the household, who is adorned in a dress and a yellow, fur-trimmed jacket. Her large pearl earring and necklace—which appear in all three paintings in the exhibition—are an indication of her affluence and status. (In actuality, pearls this size would have been astronomically expensive; Vermeer most likely used imitation pearls.) The mistress holds a letter in her right hand, an action that has interrupted her playing on the cittern resting in her lap. She turns to her maid with a quizzical look. The slight smile on the maid's lips and the framed painting of a calm sea hanging behind them may be Vermeer's way of suggesting that any concerns the mistress might have are unwarranted.

The National Gallery of Ireland's *Woman Writing a Letter with Her Maid* brings the action closer to the viewer. The women are no longer seen at the end of a hallway but are now in a sun-soaked room. As in *The Love Letter*, a curtain appears to have been pulled aside to reveal the scene within. Both women are absorbed in their respective activities. The lady of the household concentrates intently on her writing, while the maid, standing, looks dreamily out the window as if waiting for her mistress to complete her task. On the floor in the foreground lie a red seal, a stick of sealing wax, and some paper, perhaps one of the letter-writing manuals that circulated during the seventeenth century. Behind the women, the painting hanging on the wall depicts the Finding of Moses—a biblical episode that involves a princess, her servant, and an abandoned baby raised in secret. As with many of Vermeer's scenes, the significance of the background imagery inspires various interpretations.

The largest of the three pictures, the Frick's *Mistress and Maid*, presents a closely

**ABOVE** Vermeer, *The Love Letter*, ca. 1669–70, oil on canvas, Rijksmuseum, Amsterdam

**OPPOSITE PAGE** Vermeer, *Woman Writing a Letter with Her Maid*, ca. 1670–72, oil on canvas, National Gallery of Ireland, Dublin

cropped view of a maid delivering a letter to her employer. The unusual size of the painting—one of Vermeer's largest genre scenes—has prompted speculation that the work was commissioned for a particular space in a home. The perspective brings the viewer near to the table at which the woman sits. Interrupted at her writing, the mistress raises her hand to her chin, a gesture that suggests consternation or worry. The silver-and-glass writing set and veneered letter box add to the air of luxury, as do the woman's fur-trimmed jacket and the seed-pearls adorning her hair. Since Vermeer often reused the same props and costumes, it is not surprising that the attire worn here by the lady and her maid is almost exactly identical to that of the figures in *The Love Letter*.

Technical examination of the Frick canvas revealed that the color of the now barely visible curtain behind the figures was originally green (now darkened), and that Vermeer initially blocked in a figural composition behind the two women, perhaps a scene decorating a tapestry. The curtain that the artist ultimately painted focuses attention on the women's dramatic exchange.

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*Mistress and Maid* appears to have been in the collection of Vermeer's most avid collectors, Maria de Knuijt and Pieter van Ruijven, who owned at least twenty paintings by the artist. The loans from Amsterdam and Dublin may have had a special place in the life of Vermeer's widow, Catharina Bolnes. Her husband's early death at age forty-three left her to raise their eleven children with heavy debts that led to bankruptcy. In order to pay a large debt for bread, she gave these two paintings to the local baker, on the condition that she could buy them back over time. This arrangement suggests that the pictures were not simply inventory from her late husband's studio, but rather treasured personal property. Sadly, it appears she never regained them.

Complementing this exciting trio of works by Vermeer are the Frick's two additional paintings by the artist, *Officer and Laughing Girl* and *Girl Interrupted at Her Music*, on view in the museum's South Hall. A few blocks up Fifth Avenue, five more Vermeers are displayed in the permanent collection galleries of The Metropolitan Museum of Art, making a total of ten works by the Dutch master accessible this summer on Manhattan's Upper East Side. This marks an exceptional moment for Vermeer lovers in New York and is a fitting celebration not only of the Frick's renowned collection, but of its newest public space.—*Aimee Ng, John Updike Curator*

*"Vermeer's Love Letters" is curated by Dr. Robert Fucci, Lecturer at the University of Amsterdam. The exhibition is generously funded by the Jasmine Charity Trust in memory of Regina Jaglom Wachter and supported by an indemnity from the Federal Council on the Arts and the Humanities.*

*The exhibition catalogue is available for purchase in the Museum Shop and online at shop.frick.org.*

# Porcelain Garden

## A CONVERSATION WITH VLADIMIR KANEVSKY

In celebration of the Frick's reopening, a series of commissioned works by sculptor Vladimir Kanevsky is on view throughout the museum's first- and second-floor galleries. Known for his lifelike porcelain plants and flowers, Kanevsky has exhibited his sculptures around the world, including at the Meissen Porcelain Manufactory in Germany, the State Hermitage Museum in Saint Petersburg, and Hillwood Estate, Museum & Gardens in Washington, D.C. Kanevsky's opulent creations for the Frick evoke the fresh floral bouquets chosen by Helen Clay Frick to be displayed throughout the museum when we first opened our doors to the public in 1935.

The following Q&A is excerpted from a video interview with Kanevsky in his New Jersey studio. To view the video, visit our YouTube channel or our website at frick.org/videos.

***What in particular drew you to sculpting porcelain flowers?***

Throughout history, plants and flowers arguably have been the most prevalent motifs in art and architecture, from ancient Egyptian lotus and papyrus columns to European armor, Japanese swords, Dutch still lifes, and Persian *kilim* rugs. They represent incalculable cultural meanings. Some flowers symbolize birth or death, while others represent love, joy, or even betrayal. Plants talk to us using a language of flowers through their color, shape, and smell.

For me, flowers are not only inspirations for creating a sculpture or architectural object, but also protagonists telling us all these stories.

***You mentioned architecture. In what ways does that relate to your work?***

I was trained and worked as an architect for many years, and the Frick installation helped quench my nostalgia for it. It is gripping to look at a flower as something

that possesses structural integrity, intricate anatomy, and, at the same time, beauty. Working on my flowers, especially at this scale, involved structural engineering, some knowledge of chemistry, and other technical work. It is when engineering meets aesthetics that a piece becomes art, exactly like in architecture.

***Speaking of stories, did you create a narrative for your installation at the Frick?***

Oh, most definitely. In addition to the eternal stories about flowers and their cultural and symbolic meanings, there is a new one—how to complement this incredible museum, its masterpieces, and its interiors. When I started thinking about this project, of course, I was humbled and proud. My sculptures would be in the same room as Rembrandt, Velázquez, and Goya. How would I talk to them? What would be the story of our relationship?

Historically, paintings were meant to be shown in interiors like the Frick's, where architectural details, furniture, wall coverings, and light fixtures do not disturb or disrespect a Rembrandt—they just play their part. I wanted my sculptures to be there as part of a whole symphony, to celebrate this great museum's reopening. I imagine my installation like a percussionist who comes in the first three minutes of a concert, does his passage, and goes home. The symphony plays on.

*Can you tell us about your techniques?*

There are hundreds of techniques I have developed over the years. Every flower requires a distinct set of tools, molds, and techniques. Sometimes, it takes years to perfect them. My lilac, for example, took me about five years to get right. Usually, I am glad to share details of my process, even though the history of porcelain is full of mysteries, secrets, and spy stories.

In the seventeenth century, with growing European interest in porcelain, China closely guarded its industry, even supposedly instituting a death penalty for revealing the secret of porcelain production. This is one of the great enduring intrigues of the medium. Today, the whole field is more open. In 2012, I was invited to create an exhibition at the Meissen Manufactory, the birthplace of European porcelain. I had a studio there, designed for them, and had an incredible experience observing how this magnificent porcelain manufactory works. We shared some of our knowledge, and I learned a lot.

***Are there any juxtapositions that you are most excited about?***

I made an artichoke plant that is placed beneath Bellini's *St. Francis in the Desert*. I do not know why this is such a great match, but it is. Another is my pomegranate plant with a Gentile da Fabriano panel (opposite page). Here, the fruit has biblical connotations, and the sculpture complements the painting in both color and form, but ultimately it is open to everyone's interpretation. Both ideas were developed together with Chief Curator Xavier F. Salomon. It was especially important to work with a curator who has great vision and understanding.

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People also ask why I sometimes sculpt both fruits and flowers on one plant, like my *Lemon Tree* (above), even though it is not always true to nature. It is quite simple: The sculptures use time similarly to an old icon painting, where the whole life of a saint is shown in the same picture. It is not a snapshot—it is an entire story.

***What do you hope visitors take away from your installation?***

I look at this installation as a way to honor the reopening of the museum. Flowers are quite appropriate for this celebration. I hope people will not just say, "Oh, how pretty!" or "They look so real!" I sincerely hope they will see the narratives, the connection between each piece and its surroundings.

Everyone is welcome to create their own stories. I hope that my flowers open up an opportunity to experience and appreciate the Frick's galleries and collection in a new way.

*"Porcelain Garden: Vladimir Kanevsky at The Frick Collection" will remain on view through November 17, 2025.*

*The installation is organized by Xavier F. Salomon, Deputy Director and Peter Jay Sharp Chief Curator, and made possible through the generous support of Mr. and Mrs. Charles M. Royce, Ellen A. Michelson, Douglas Dockery Thomas, Winifred A. Baker, Patricia Dugan Perlmuth in memory of Bill Perlmuth, Mr. and Mrs. Lionel Goldfrank III, and Dr. Nancy Simon.*

*An accompanying publication is available for purchase in the Museum Shop and online at shop.frick.org.*

**OPPOSITE PAGE** *Pomegranate Plant* (2024–25) by Vladimir Kanevsky (b. Ukraine, 1951), installed beneath Gentile da Fabriano's *Virgin and Child, with Saints Lawrence and Julian* (1423–25) in the new Gold-Grounds Room on the museum's second floor; all works are courtesy of the artist

**ABOVE** Detail of Kanevsky's *Lemon Tree* (2024–25), on view in the Garden Court

# A Legacy in Bronze and Marble

## REVITALIZING SCULPTURE IN THE MUSEUM'S RENOVATED HOME

In late 1915, around a year after the Frick family moved into its new home at 1 East 70th Street, Henry Clay Frick began to plan the addition of a gallery dedicated solely to sculpture, for which he developed a keener taste toward the end of his life. The plan was abandoned by early 1917, for reasons not recorded, but it poses a question that the museum's curatorial team still grapples with a century later: How do we make our extraordinary collection of sculpture speak for itself, within an institution often celebrated most for its paintings and unique interiors?

Sculptures are pivotal to the Frick's ambiance, in dialogue with the architecture, decorative arts objects, furnishings, and the treasures of European painting on our walls. However, their historic display, atop pieces of furniture or on pedestals and niches that harmonize with their surroundings, often obscures their individuality—relegating them to "mere" decor, rather than masterpieces in their own right. In conceiving the reinstallation of our permanent collection in our renovated buildings, addressing this challenge was paramount.

We took many important lessons from our temporary residency, Frick Madison, where the minimalist setting of the Breuer building stripped sculptures of the lavish trappings of the Frick mansion. In the modernist building, visitors were instead invited to encounter sculptures from our permanent collection on their own terms. Each floor opened with one or a few sculptures, and we presented an entire room dedicated to works in bronze. In isolation, the pieces could be appreciated as autonomous works of art, offering visitors a more visceral experience of their form, material, and texture.

The move back to the museum's Fifth Avenue home marked a return to the more traditional Frick style, which mixes media in sumptuously adorned interiors. However, in other ways, it comprised a judicious re-evaluation of our installation philosophy, and the role of sculpture within it.

Among the new displays, we are excited to showcase, in the Enamels Room (page 14), the recent gift of an ivory statuette of St. Francis from around 1300, a beautiful complement to our renowned panel *St. Francis in the Desert* by Giovanni Bellini. This exceptionally rare object extends the date range of the museum's sculpture collection to match that of the paintings, which begins with the roughly contemporary *Flagellation of Christ* by Cimabue, of about 1280.

Also in the Enamels Room, whose historic vitrines showcase small-scale sculptures, enamels, and other precious objects, two significant late

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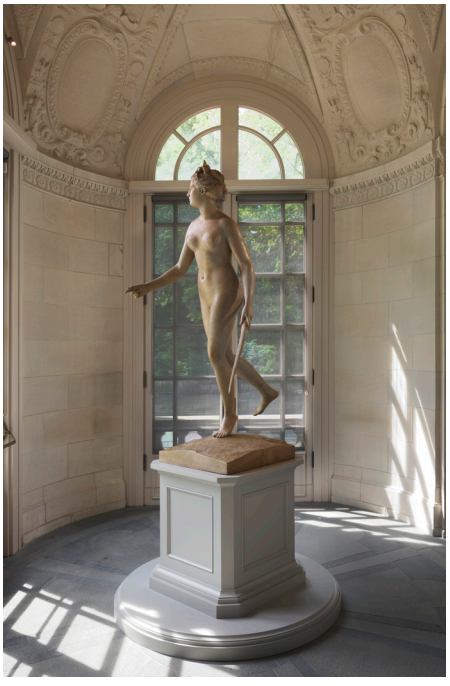
fifteenth-century Italian marbles command pride of place: Francesco Laurana's *Beatrice of Aragon*, one of nine surviving busts by the artist, and *Bust of a Woman*, one of only two known female marble busts by Andrea del Verrocchio, master of Leonardo da Vinci. Alone on pedestals, the stark white faces are in sharp focus amid the room's warm wood paneling, with both natural and artificial light enlivening these highly naturalistic portraits in stone.

In the restored West Gallery and Library, visitors can also discover a number of bronze statuettes, most of which Frick acquired en bloc in 1916 from the collection of J. P. Morgan. These works span from mid-1400s Italy to France and Northern Europe of the following century, from small, individual statuettes to larger, more complex groups. While the selection retains its traditional display in these galleries—on top of tables, cassoni, and bookshelves—statuettes are now grouped in more consistent ways, by size and design. Together, the dramatic figures attest to the Renaissance's revitalization of the ancient bronze statuette, with ambitious forms not possible in other sculptural media.

The Frick's iconic Garden Court, with its white limestone made more radiant by a cleaning campaign and the improvement of the skylight above, offers an optimal setting for the experience of sculpture. Throughout this space, visitors can move freely to enjoy the works from various angles and vantage points. The architectural oasis now presents nine bronze sculptures in niches along the colonnades or on pedestals among the greenery, including the one-of-a-kind *Angel* by Jean Barbet. A tenth work, the elegant white Meissen porcelain *Great Bustard*, heightens the natural ambiance of the interior garden.

A pièce de résistance of the Frick's main floor is the life-size *Diana the Huntress* by Jean-Antoine Houdon (below), poised precipitously on one foot in the light-drenched apse of the Portico Gallery. Like Barbet's *Angel*, this breathtaking depiction of the goddess of the hunt communes with natural splendor, with views onto the Fifth Avenue Garden.

The opening of the museum's second floor presented an opportunity to shed



new light on beloved sculptural gems. Among these are two complements to Houdon's *Diana*: a pair of grand, pre-Revolution marble busts by the same artist, installed in the new Walnut Room alongside such other exquisite portraits in oil paint as Ingres's *Comtesse d'Haussonville* and Romney's *Lady Hamilton as "Nature."* I hope visitors will also enjoy the marbles that animate the Boucher Room back in its historic location upstairs, including the stately marble bust of Louis XV as a child, which is perched on the mantel.

Though the Houdon and Louis XV busts are shown in former domestic spaces—Henry Clay Frick's bedroom and Adelaide Childs Frick's boudoir, respectively—the three works were acquired by or gifted to the museum after the couple's deaths, exemplifying the evolution of the permanent collection even within these historic rooms.

One of the most exciting features of the second floor is the Frick's new Medals Room (opposite page), the first gallery dedicated to the transformative gift of commemorative medals from Stephen K. and Janie Woo Scher, which has made the Frick a premier center for the study of the genre.

The room's walnut cases and blue walls with white moldings evoke an English country-house cabinet. The intimate space enables visitors to appreciate a selection of these double-sided, miniature masterpieces, which were originally meant to be held in one's hands. Arranged according to geography and chronology, the presentation fosters a deeper exploration of the portrait medal tradition—one at the intersection of public and private, monumental and intimate, symbolic and documentary.

The Frick Collection's renovation represents, among many other things, a reinvigoration of the institution's sculptural legacy. In this revitalized setting, visitors can appreciate our sculptures as living objects capable of taking on new meanings in familiar contexts.—*Giulio Dalvit, Associate Curator*

**OPPOSITE PAGE** View through a vitrine in the new Medals Room on the museum's second floor, framing the Frick's *Doge Giovanni Mocenigo* (1478–85) by Gentile Bellini

**ABOVE** Jean-Antoine Houdon's terracotta *Diana the Huntress* (1776–95), on display in the Portico Gallery

# Updating the "Jewel Box"

## DECORATIVE ARTS GET A REFRESH AT THE REOPENED FRICK

The Frick Collection is often called a "jewel box," its historic buildings adorned with scores of precious objects, carefully selected and each nestled perfectly in place. This is perhaps best reflected in our holdings of European decorative arts, comprising nearly half the Frick's permanent collection. This vast array of objects, in dozens of different media, largely stems from founder Henry Clay Frick's taste and tenacity in outfitting his Fifth Avenue home with the finest works. Major gifts and bequests to the museum have built on this tradition ever since.

In 1913, Frick traveled to London and Paris with Elsie de Wolfe, known as America's first professional interior designer, who was instrumental in decorating his mansion. On their trip, they acquired works from the Duke of Devonshire and from the estates of Sir Richard Wallace (founder of London's Wallace Collection) and, through the dealer Joseph Duveen, of the recently deceased J. P. Morgan. Frick was inspired by each of these collectors' treasures and homes. Along with other notable Gilded Age American collectors, he was drawn to what is called "Rothschild taste," named for the prominent European family of bankers and art collectors. This style favors highly decorative interiors—ornate textiles, gilding, repurposed antique wood paneling—filled with Old Master paintings and an eclectic mix of decorative arts objects and furniture from the Renaissance to the eighteenth century, often with prestigious provenances.

The revitalized Enamels Room, on the museum's first floor, was designed to represent this history. Frick had amassed so many extraordinary Limoges enamels and bronzes from Morgan's collection that, in 1916, he vacated what had been

his personal office, at the west end of the grand West Gallery, to devote the room to their display. Today, in the reinstalled Enamels Room, these works are intermingled with other similarly scaled objects in a "cabinet of curiosities," in two vitrines on opposite ends of the room (opposite page). Now on view are a greater number of objects than ever before, some shown at the mansion for the first time. Notable among these are several works from the gift made in 2021 by Alexis Gregory, which includes grisaille enamels, an ivory sword hilt, a carved rhinoceros-horn cup, and an oval plaque by Suzanne de Court, the only known female head of a Renaissance enamel workshop.

On the same floor, the Portico Gallery, which opened in 2011, features a refreshed display of a mainstay of the Frick's permanent collection: porcelain. The Meissen Manufactory is credited with creating the first hard-paste porcelain in Europe, in 1710, in emulation of centuries of Chinese and Japanese ceramics. The Portico showcases a selection of exquisite Meissen objects from the collection of the late Henry H. Arnhold, whose bequest of more than one hundred twenty objects represents the Frick's most important group of porcelain from the German manufactory. The Arnhold works are interspersed with objects from Frick's bequest, two Chinese works from the Kangxi Period, and a Japanese Edo-period Kakiemon dish. They are enchantingly grouped by period and color and mounted on gold stands, all seemingly modern approaches that in actuality mirror historic European "Porcelain Rooms."

Upstairs, a group of seventeenth- and eighteenth-century Chinese blue-and-white porcelain adorns the new second-floor Boucher Anteroom. Collected by Frick's only son, Childs, many of these works are on view for the first time and are a nod to François Boucher's taste for Chinese porcelain and lacquers, such as those depicted in his painting *A Lady on Her Day Bed* (1743), also presented in this room. Significantly, in the restored Boucher Room next door, we reconstructed a cabinet of Sèvres porcelain that was originally installed in the space during the Frick family's residence. The group of objects with *bleu céleste* decoration complements the blue skies of the painted panels enveloping the gallery.

In the adjoining Du Paquier Passage, visitors can discover yet another center of porcelain production, from eighteenth-century Vienna. These playful, colorful pieces—gifts from the Melinda and Paul Sullivan Collection, in 2016—reflect the range of decorative styles among competing European manufactories.

The opening of the mansion's second floor also allowed for the creation of the new Ceramics Room (above). Located in the former bedroom of Frick's wife, Adelaide Childs Frick, this gallery is populated by works from the 2022 bequest of Sidney R. Knafel, who created the world's finest private collection of French faience, or tin-glazed earthenware. Pieces on view span the seventeenth and eighteenth centuries and are organized by color, motif, and center of production. Several of the objects invite visitors to hunt for charming details, such as a surprise rooster inside a covered puzzle vase.

The Clocks and Watches Room completes the new spaces devoted to decorative arts on the second floor. Presented intimately in a former butler's pantry, these masterworks of European timepieces, ranging from the early 1500s to the early 1800s, largely come from the 1999 bequest of New York collector and society figure Winthrop Kellogg Edey.

All told, the revitalized display of decorative arts at The Frick Collection honors the spirit of Henry Clay Frick's taste and collecting history, particularly now that the museum is back in spaces he and his family once called home.—*Marie-Laure Buku Pongo, Associate Curator of Decorative Arts*

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**OPPOSITE PAGE** One of two large vitrines in the first-floor Enamels Room

**ABOVE** Detail of the display in the new Ceramics Room, on the museum's second floor

# Highlights of Drawings

## TWELVE RARELY SEEN WORKS ON PAPER

Well known for its unparalleled holdings of paintings, sculpture, and decorative arts, the Frick also boasts a small but significant collection of European works on paper, acquired over the years through bequests, promised gifts, and judicious purchases. The light-sensitive nature of these works allows them to be displayed for only limited periods of time, after which they must return to storage for years in complete darkness. The reopening of The Frick Collection has afforded a poignant occasion to bring a selection of these treasured sheets to light, and we are delighted to present them in the Cabinet, a reimagined space on the first floor for focused, smaller-scale installations.

As a young collector, Henry Clay Frick surrounded himself with drawings and prints, some made by his own hand. In 1871, a bank agent, sent to assess the twenty-two-year-old's reliability for a $10,000 loan that had initially been declined, summed up his impression of the aspiring businessman: "may be a little too enthusiastic about pictures, but not enough to hurt." Three decades later, after Frick had amassed one of the greatest fortunes in American history and established himself as a foremost collector of Old Master paintings, he began acquiring works on paper more selectively, usually those that had some connection to artists whose works he already owned. Among the twelve sheets on display in the Cabinet are two such examples: a portrait drawing (ca. 1760) by Thomas Gainsborough and a pastel of a Venetian canal (1880) by James McNeill Whistler.

Following in its founder's footsteps, the museum has, over the years, made an effort to acquire select drawings related to paintings in the permanent collection, such as a study (1843–44) for Jean-Auguste-Dominique Ingres's *Louise, Princesse de Broglie, Later the Comtesse d'Haussonville*. One of some fifteen surviving sheets related to this iconic portrait, the sketch records the artist's meticulous attention to the folds of his sitter's skirt. Such studies are valuable as they can provide insight into an artist's process, greatly enriching the experience of viewing the final work.

Six sheets in the installation are from the renowned collection of Old Master drawings amassed by London-based collector Henry Oppenheimer. Purchased by the museum in 1936, these include key works by Pisanello, Altdorfer, Rubens, and Goya. The sheet by Rubens, made about 1618–20, showcases the artist's versatility as a draftsman and demonstrates his exploration of diverse subjects. On one side of the paper, Rubens depicts a series of reclining nymphs and cherubs (opposite page), possibly studies for the figures of Venus and Cupid; on the reverse, he has sketched the Christian subject of the Last Judgment.

For his drawing *The Anglers* (left), Goya repurposed a bill dated July 1, 1799. Here he has used a dark ink wash to create a stormy sky or perhaps the interior of a cave, spreading the wash directly over the text at the top of the paper. He then drew figures of fishermen beneath the overhanging "shadow." Drawing on used paper was

**LEFT** Francisco de Goya y Lucientes (1746–1828), *The Anglers*, 1812–20, brush and brown wash on paper, The Frick Collection

**OPPOSITE PAGE** Peter Paul Rubens (1577–1640), *Studies of Venus (?)* (recto); *Studies for a Last Judgment* (verso; not pictured), ca. 1618–20, pen and brown ink on paper, The Frick Collection

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unusual for Goya, who may have been inspired by an existing blemish on the sheet, which prompted him to create the scene from his imagination.

Two additional works from the Oppenheimer purchase have not yet found secure attributions, including the colorful drawing of the Virgin and Child by an unknown late fifteenth-century Swabian artist and a mythical landscape attributed to Titian. Part of the benefit and pleasure of exhibiting seldom-seen sheets such as these is to invite new insights, observations, and proposals for attributions and interpretations.

The Cabinet installation showcases several acquisitions made to enrich the museum's holdings of a particular artist, like the French seventeenth-century painter and draftsman Claude Lorrain, represented in the display by the landscape drawing *View from Tivoli* (1651). Here, Claude's large, silhouetted figures look out onto an expanse of rolling hills. This composition is the inverse of the artist's more common schemes, in which minuscule figures are engulfed in vast landscapes, exemplified in his monumental *Sermon on the Mount* (ca. 1656), on view in the West Gallery.

The 2010 bequest of ten drawings by the former Frick director Charles Ryskamp introduced eight new artists into the collection, including Pierre-Joseph Redouté, whose highly finished *Plum Branches Intertwined* (1802–04) was inspired by Joséphine Bonaparte's lush gardens at Malmaison. Ryskamp's bequest also included exploratory sheets like the sketch of a male figure (ca. 1856–59) by Edgar Degas, probably made after a sculptural group the artist saw in Rome.

The new Cabinet Gallery occupies the former site of the Boucher Room, which has been reinstalled in its original location on the mansion's second floor. This very special inaugural display is on view for you to discover for a few more weeks.—*Aimee Ng, John Updike Curator*

*"Highlights of Drawings from The Frick Collection" is on view through August 11, 2025, and is generously funded by The Gilbert & Ildiko Butler Family Foundation, Inc.*

# A Fond Farewell to Ian Wardropper

ANNA-MARIA AND STEPHEN KELLEN DIRECTOR, 2011–2025

Earlier this year, Ian Wardropper retired as the Frick's Anna-Maria and Stephen Kellen Director, a position he held since 2011. Ian's tenure saw a recommitment to the initiatives most essential to our mission—chiefly the stewardship of the permanent collection and the rich holdings of the Frick Art Research Library—and helped guide the Frick into its exciting next chapter. We were thrilled to honor Ian's distinguished career at the Opening Gala in March.

Perhaps most significantly, Ian oversaw the comprehensive renovation and enhancement of the Frick's historic Fifth Avenue buildings, whose completion we celebrated this spring. This project included a successful multi-million-dollar capital campaign and our much-lauded temporary residency at Frick Madison. The revitalization of the institution's home sustains and fosters the special Frick experience cherished by so many, and it could not have been completed without Ian's tenacity and vision.

Over the years, the museum made numerous significant acquisitions with Ian's oversight, including important paintings by Giovanni Battista Moroni (below, left), Bartolomé Esteban Murillo, and François Gérard; enamels, clocks, pastels, and other decorative objects bequeathed by Alexis Gregory; early Meissen porcelain from the late Henry Arnhold; Du Paquier porcelain from Melinda and Paul Sullivan; faience from Londa Weisman and the late Sidney Knafel; and the world's finest private collection of portrait medals from Stephen and Janie Woo Scher.

Ambitious exhibitions under Ian placed some of the Frick's most iconic paintings in dialogue with major loans, as reflected in *Piero della Francesca in America* (2013), *Turner's Modern and Ancient Ports: Passages through Time* (2017), and *Bellini and Giorgione in the House of Taddeo Contarini* (2023–24). Collaborations with sister institutions in Europe brought additional masterpieces to New York, among them Vermeer's famed *Girl with a Pearl Earring*, featured in the museum's acclaimed *Vermeer, Rembrandt, and Hals: Masterpieces of Dutch Painting from the Mauritshuis* (2013–14). A hallmark of the special exhibitions program since Ian joined the Frick was its focus on understudied masters in the decorative arts—as explored in *Gold, Jasper, and Carnelian: Johann Christian Neuber at the Saxon Court*

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MICHAEL BODYCOMB

**FAR LEFT** Giovanni Battista Moroni (ca. 1520/24–1579/80), *Portrait of a Woman*, ca. 1575, oil on canvas, gift of the Assadour O. Tavitian Trust, 2022

**LEFT** Luigi Valadier (1726–1785), *Vase*, ca. 1775–80, Rosso Appennino marble and gilt silver, purchased by The Frick Collection, 2017

**OPPOSITE PAGE, LEFT** Ian Wardropper and Annabelle Selldorf, principal of Selldorf Architects and designer of the Frick's recently completed renovation and enhancement project

**OPPOSITE PAGE, RIGHT** Elizabeth M. Eveillard, who has served as Board Chair since 2017; Ian Wardropper; and Trustee Margot Bogert, formerly Chair who led the search committee that hired Ian as director, at the Opening Gala in March

(2012), which he co-curated, and *Luigi Valadier: Splendor in Eighteenth-Century Rome* (2018–19)—as well as innovative presentations by contemporary artists.

With his support, the Frick published more than eighty titles, from acclaimed exhibition catalogues to vibrant volumes that foster a greater understanding of the permanent collection, among them the award-winning *In a New Light: Giovanni Bellini's "St. Francis in the Desert"* (2014) and fifteen volumes of the popular Diptych series. In addition, the museum and library saw the major growth of its digital programming, introducing virtual tours, webinars, sketching programs, and videos, including the acclaimed series *Cocktails with a Curator*.

Before joining the Frick, Ian, who holds a Ph.D. from the Institute of Fine Arts of New York University, worked for a decade at The Metropolitan Museum of Art, culminating his tenure there as the Iris and B. Gerald Cantor Chairman of the Department of European Sculpture and Decorative Arts. Prior to that, he served as Curator and later Head of the Department of European Decorative Arts and Sculpture and Ancient Art at The Art Institute of Chicago. Over the course of his forty-eight-year museum career, Ian organized more than twenty exhibitions in his specialties of European sculpture, earlier decorative arts, and twentieth-century design. He has taught at six universities and authored numerous articles and publications, including *Riccio's Oil Lamp* (2023), with poet James Fenton, and this year's *The Fricks Collect: An American Family and the Evolution of Taste in the Gilded Age*.

In 1992, Ian was honored with the Austrian Order of the Knight's Cross and, in 2013, he was named a Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture. For his oversight of the Frick's renovation, he also was given the 2025 Chairman's Award from the New York Landmarks Conservancy.

We offer Ian our deepest gratitude for his dedication to this institution, which reaffirmed the Frick's status as one of the world's premier centers for art, scholarship, and public engagement. As the museum and library embark on a new era, we know that many of their successes are due to Ian's outstanding leadership. We are proud that his legacy lives on at the Frick in his enduring title of Director Emeritus and in the vibrant new Ian Wardropper Education Room.

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## OPENING GALA

Held on March 31, the Opening Gala was the first event in the Frick's renovated home, ahead of the public reopening. The benefit honored Ian Wardropper for his nearly fourteen years of leadership as Anna-Maria and Stephen Kellen Director. Guests enjoyed a preview of the museum's refurbished and newly opened galleries, contributing more than $3.7 million in support of the Frick's future.

1. Thomas Outerbridge, Annabelle Selldorf, Ayesha Bulchandani, Arielle Patrick, Aaron Goldstein, and Axel Rüger 2. Barbara, James, and Katherine Reibel 3. Ian Wardropper, Axel Rüger, and Elizabeth Eveillard 4. Helen Clay Chace and Marina Kellen French 5. Brad and Barbara Evans, Karen Z. Gray-Krehbiel, and John H. Krehbiel Jr. 6. Axel Rüger, Marie-Laure Buku Pongo, Aimee Ng, and Giulio Dalvit 7. Michael Horvitz, Jo Carole and Ronald Lauder, and Jane Horvitz 8. Guests seated in the West Gallery

## OPENING RECEPTION

Contributing Fellows and higher, donors to the *Campaign for the Frick*, and other VIP guests attended a special Opening Reception on April 3.

9. Annabelle Selldorf and Richard Southwick
10. Elizabeth Eveillard and Axel Rüger cutting a special Frick Collection cake by Grey Pak
11. Glenn Ligon and Thelma Golden
12. Giulio Dalvit, Bailey Foote, and Alexander Hankin 13. Wes Gordon and Paul Arnhold

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## AUDITORIUM OPENING

Guests gathered on April 24 to enjoy the inaugural concert in the new Stephen A. Schwarzman Auditorium.

14. Anthony Roth Costanzo and Jupiter Ensemble 15. Stephen and Christine Schwarzman

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## RIBBON CUTTING

On the morning of April 17, Frick and renovation leadership, along with select government officials, marked the official reopening of the museum and library.

16. Richard Southwick, Annabelle Selldorf, Gale Brewer, Keith Powers, Mark Levine, Elizabeth Eveillard, Axel Rüger, Laurie Cumbo, Carlina Rivera, and Jerry Nadler

## Campaign for the Frick: Honoring the Past and Enhancing the Future

We deeply appreciate the generosity of the individuals, foundations, and corporations that have contributed to the *Campaign for the Frick*.

*$30,000,000 and above*
The Sidney R. and Susan R. Knafel Family
Stephen A. Schwarzman

*$15,000,000 to $29,999,999*
Elizabeth M. and Jean-Marie R. Eveillard
Ronald S. Lauder

*$10,000,000 to $14,999,999*
Margot and Jeremiah M. Bogert
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*The Frick Collection deeply appreciates the generosity of the individuals, foundations, and corporations that have made contributions during the past fiscal year, July 1, 2023, through June 30, 2024. These gifts and grants provide vital general operating funds as well as support for a range of projects, including special exhibitions, education programs, library acquisitions, conservation equipment and materials, publications, and services to scholars.*

*We have made every effort to list donor names as requested. Please contact the Membership Department at 212.547.0709 with any corrections.*

† *deceased*

# Bringing the Frick into the 21st Century

## A LOOK AT NEW SPACES IN OUR HISTORIC HOME

The Frick Collection's recently completed renovation not only refurbished our historic interiors, but also introduced newly built spaces and amenities. These beautiful additions—most designed by Selldorf Architects and realized by Beyer Blinder Belle Architects & Planners—address critical programmatic and visitor needs while blending seamlessly with the historic character of our buildings. Thanks to the generosity of donors to the *Campaign for the Frick*, these spaces enhance visitor flow; add vital amenities and improve access; connect the museum and library; host concerts, lectures, and education programs; and much more. Enjoy a selection of these stunning enhancements on this page, and experience them for yourself on your next visit to the Frick.

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JOSEPH COSCIA JR. & NICHOLAS VENEZIA

1. James S. and Barbara N. Reibel Reception Hall

2. Ian Wardropper Education Room

3. Elizabeth M. and Jean-Marie R. Eveillard Hall, with a view to the new Museum Shop, a gift of The Selz Foundation

4. 70th Street Garden, restored in memory of Peter P. Blanchard III

5. The restored reading room of the Frick Art Research Library

6. The Frick's new café, Westmoreland, a gift of the Margot and Jerry Bogert Family

7. Stephen A. Schwarzman Auditorium

JOSEPH COSCIA JR.

## UPCOMING EVENTS

*Flora Yukhnovich's Four Seasons*

**MEMBER PREVIEW**
September 3, 2025

*To the Holy Sepulcher:*
*Treasures from the Terra Sancta Museum*

**MEMBER PREVIEW**
October 1, 2025

*Gainsborough:*
*The Fashion of Portraiture*

**MEMBER PREVIEW**
February 11, 2026

**MEMBER MORNINGS AND EVENINGS**
November 13, 5:30 to 8:00 p.m.
December 13, 9:30 to 10:30 a.m.

**MEMBER APPRECIATION MONTH**
Coming February 2026!

*Please check your inbox for more details and additional events.*
*All dates and times are subject to change.*


The Frick Collection
1 East 70th Street
212.288.0700


### Hours

Monday and Wednesday through Sunday, 10:30 a.m. to 5:30 p.m.; Friday, 10:30 a.m. to 8:30 p.m.; closed Tuesday and holidays

### Admission

Members receive unlimited free admission, with no reservations required. General admission advance tickets: $30 adults, $22 seniors (65+) and visitors with disabilities, $17 students (with I.D.), free for youth ages 10 to 18. Only children ages 10 and older are admitted. Visit frick.org/tickets.

### Frick Art Research Library

The reading room is open to visitors ages 13 and older, Monday through Friday, 10:30 a.m. to 5:30 p.m. No appointment necessary; advance registration required for first-time researchers. Learn more at frick.org/library.

### Membership

For member information, contact us at members@frick.org or 212.547.0707 or visit frick.org/membership.

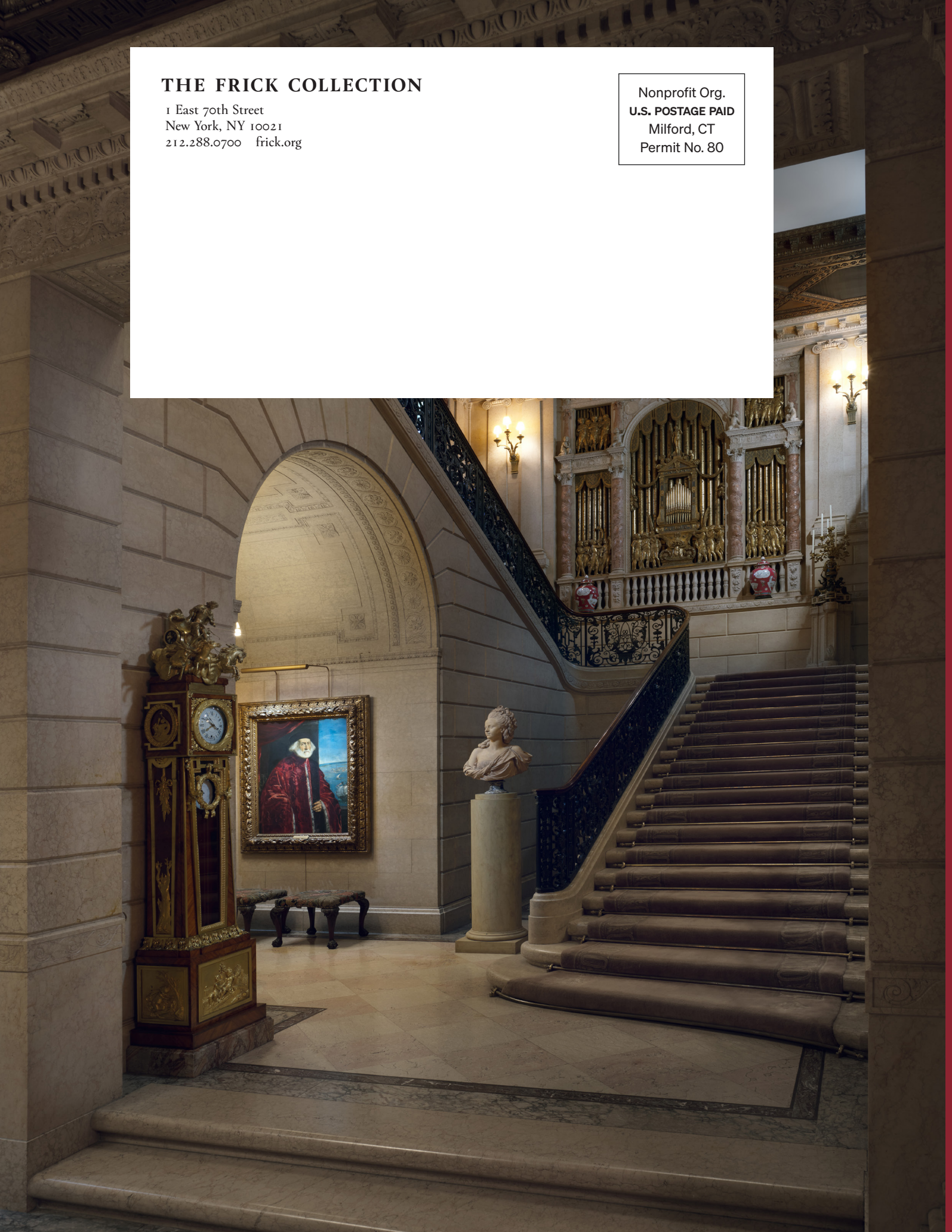
### Museum Shop

The shop is open during regular museum hours. You may also purchase items online at shop.frick.org. Members receive special discounts!

### Museum Café

Our new café, Westmoreland, is open during regular museum hours. Ticket holders and members can make same-day reservations onsite at the Admissions Desk, for parties of up to four. Contributing Friends and above enjoy a 10% discount.

Jean-Auguste-Dominique Ingres (1780–1867), *Louise, Princesse de Broglie, Later the Comtesse d'Haussonville* (detail), 1845, oil on canvas, The Frick Collection



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